

ACTING SAVES DAY FOR GOODMAN PLAY

"The Man Who Stood Still"
Enjoyable Despite
Its Flaws.

HUMOR AND PATHOS IN EQUAL PORTION

Louis Mann Creates a Singularly
Human Character in That of
John Krauss.

"The Man Who Stood Still," which opened at the Columbia Theater last evening, is a play structurally weak, made thoroughly enjoyable by excellent acting. Louis Mann bore the brunt of its redemption, and sharing his task in almost equal part were Mathilda Cottrell, Louis Hendricks, and John Charles. Others in the cast served faithfully, but not so successfully.

"If a thing don't go in this country it ain't no use," quoth the John Krauss created by Louis Mann. So John, the man who stood still for nearly twenty years, found himself warped, eccentric, proud, but kindness and a native grasp of humor remained. And the neighbors called him "Old Dutch" and "Big Dutch Lobster."

His rival, MacFerguson, ruined his business and MacFerguson's son robbed him of his daughter and his money. Young MacFerguson turned out to be a "bad one," and later it developed the marriage was a mock ceremony.

Krauss stole his heart against his daughter when she returned to him and stood his ground until her little child made friends with him.

On paper this is wholly conventional. In the hands of its interpreters its banality is hidden behind singularly human creations.

The denouement is worse than hackneyed. It is improbable. Krauss has hated the MacFerguson tribe with the bitterest hate his soul could muster. So it is wrenching the main beam of the play to make this old man capitulate because of MacFerguson's child. He refused the overtures of his daughter.

A large part of an audience may not know what is wrong when an author deserts his theme, but all of them feel it. This author, Jules Eckert Goodman, sets forth very early that his play is a comedy with the best of it against a world moving faster than he. Until the end of the second act he adheres to his text. In the third he takes a new tack and touches on the race question. This comes about through the opposition of Spiegel, Krauss' friend, to the marriage of his daughter to a Hebrew. Then there is a long struggle in the fourth act to bring the play back to its old channel.

The character of John Krauss, portrayed by Mr. Mann, had all the traits that the play lacked. Mr. Mann has a power closely akin to that of David Warfield in bringing humor and pathos in very close succession. Like David Warfield, he does it by a slight change in intonation. He talks short of Mr. Warfield in his dramatic moments.

Play is Patchwork.

The play shows every evidence of being rewritten in parts, and this may account for the curious crazy quilt effect. But whoever wrote the lines for Mr. Mann and for Madame Cottrell showed literary power above that of the average playwright. The lines he puts in Mr. Mann's mouth are terse and to the point. The speech he gave Madame Cottrell in the third act, supplemented by her sympathetic delivery, furnished a gem of the evening's acting.

Miss Emily Ann Wellman was handicapped by the most impossible part of the cast. She failed to raise it as far out of the rack as she might have done. Her acting is conscientious, but too mechanical.

The play is not all pathos and humor of the quieter kind. The pinocchio game is a rich desert of farce of the sly-splitting kind. In itself it is worth while, and it has more excuse for obstructing the action than several other interpolations.

These flaws, it is fair to say, did not chill the reception accorded Mr. Mann. They did not substantially mar the enjoyment of the performance.

J. R. HILDEBRAND.

DR. HARVEY WILEY HAS NEW SUBJECT

Food Expert Talks Before the
American Statistical Association.

The much mooted questions, "What is whiskey?" or "When is benzoate of soda?" have been dropped from the repertoire of Harvey W. Wiley, chief chemist of the United States. These two deceptively overworked conundrums have given place to a new theme, and nowadays when the doctor is asked for a few well spoken and carefully selected words, he reaches out and grasps the occasion by the hand—and as he did in the benzoate and whiskey days—makes a few remarks on "The Terrible Consequences of After-Dinner Speaking for American Heroes."

At least, that was what the doctor talked on at dinner given by the American Statistical Association at the Ebbitt House last night. Dr. Wiley was in great request, the dinner being given by the association to the members of the American Government Accountants and the American Public Health Association.

Dr. Le Grand Powers was toastmaster, and among those present were Dr. Gardner, Dr. J. H. Jones, State Registrar F. L. Watkins, of Columbus, Ohio; S. J. Byrne, registrar of records, Brooklyn, N. Y.; Director of Census E. Dana Durand, and Dr. Cressy L. Wilbur and William M. Stewart, census chief statisticians.

One Cough

A cough, just a little cough. It may not amount to much. Or, it may amount to everything! Some keep coughing until the lung tissues are seriously injured. Others stop their cough with Ayer's Cherry Pectoral. Sold for seventy years. How many years have you known it?

Ask your doctor about Ayer's Cherry Pectoral. If he says, "Take it," then take it. If he says, "No," then don't. J. C. Ayer & Co., Lowell, Mass.

"KITTY GREY" PROVES RIGHT FOR CAPITAL

At Last There Comes an English Musical Comedy
That Is Worth Importing—Mr. Huntley and
Miss Sanderson Score.

Washington theatergoers were given an opportunity last night at the National Theater of seeing the most recent of London's musical comedy successes, "Kitty Grey," with Miss Julia Sanderson in the title role and George P. Huntley as the star attraction.

"Delicious" was the expression of one enthusiastic woman as she came out of the theater, and doubtless this comes near expressing the verdict of most of those who saw the performance. While there is much left to the imagination in the unfolding of the plot and a cool after analysis shows many minor defects, there is one reason, without seeking for others, why these shortcomings are willingly overlooked. That reason is found in the comedy work of Mr. Huntley.

Best known to the American public by his appearance in the "Three Little Maids" with Edna May, Mr. Huntley entered upon this tour with the reputation of being a favorite comedian of the English stage. Judging from the reception given him since his arrival and the enthusiastic greeting he received in the Capital last night, this reputation is well earned. To him belongs the credit of originating the English "Silly Ass" that imitators have made so familiar during the last few seasons, but there is only one Huntley, and his comedy is scarcely imitable.

Monologue Makes Hit.

From the first he is funny, but his monologue in the second act, in Kitty Grey's dressing room, when he takes the audience into his confidence, is the best of it all. He has a way of interrupting himself and asking the audience to pardon him, just as if he were really talking to each one present, that won over

HIGH CLASS BILL CHASE'S OFFERING

One continuous round of high-class entertainment is the offering this week at Chase's. There is hardly a dull moment during the program, and with the many encores demanded it was virtually two shows in one.

Viola Black and her company of comedians present a miniature of the "The Subway," and clean fun, fast and furious, prevails. The scenic effects are with the best of the city against a world moving faster than he. Until the end of the second act he adheres to his text. In the third he takes a new tack and touches on the race question. This comes about through the opposition of Spiegel, Krauss' friend, to the marriage of his daughter to a Hebrew. Then there is a long struggle in the fourth act to bring the play back to its old channel.

The character of John Krauss, portrayed by Mr. Mann, had all the traits that the play lacked. Mr. Mann has a power closely akin to that of David Warfield in bringing humor and pathos in very close succession. Like David Warfield, he does it by a slight change in intonation. He talks short of Mr. Warfield in his dramatic moments.

Play is Patchwork.

The play shows every evidence of being rewritten in parts, and this may account for the curious crazy quilt effect. But whoever wrote the lines for Mr. Mann and for Madame Cottrell showed literary power above that of the average playwright. The lines he puts in Mr. Mann's mouth are terse and to the point. The speech he gave Madame Cottrell in the third act, supplemented by her sympathetic delivery, furnished a gem of the evening's acting.

Miss Emily Ann Wellman was handicapped by the most impossible part of the cast. She failed to raise it as far out of the rack as she might have done. Her acting is conscientious, but too mechanical.

The play is not all pathos and humor of the quieter kind. The pinocchio game is a rich desert of farce of the sly-splitting kind. In itself it is worth while, and it has more excuse for obstructing the action than several other interpolations.

These flaws, it is fair to say, did not chill the reception accorded Mr. Mann. They did not substantially mar the enjoyment of the performance.

J. R. HILDEBRAND.

FREE PILE CURE

Sent to Demonstrate the Merits of
Pyramid Pile Cure.

What It Has Done for Others, It Can
Do for You.

We have testimonials by the hundreds showing all stages, kinds, and degrees of piles which have been cured by Pyramid Pile Cure.

If you could read these unsolicited letters you would no doubt go to the nearest drug store and buy a box of Pyramid Pile Cure at once, price fifty cents.

We do not ask you to do this. Send us your name and address, and we will send you a trial package by mail free.

We know what the trial package will do. In many cases it has cured piles without further treatment. If it proves its value to you order more from your druggist, at 50c a box. This is fair, is it not? Simply fill out free coupon below and mail today.

FREE PACKAGE COUPON

Fill out the blank lines below with your name and address and send this coupon by mail to the PYRAMID DRUG COMPANY, 190 Pyramid Bldg., Marshall, Mich. Your trial package will be sent you by mail, FREE, in plain wrapper.

Name

Street

City and State

Cook with Coke

—the clean, economical and dependable fuel. Always satisfies. We will supply you.

25 Bushels Large Coke, delivered, \$2.50
25 Bushels Large Coke, delivered, \$2.50
25 Bushels Large Coke, delivered, \$2.50
25 Bushels Large Coke, delivered, \$2.50
25 Bushels Large Coke, delivered, \$2.50
25 Bushels Large Coke, delivered, \$2.50
25 Bushels Large Coke, delivered, \$2.50
25 Bushels Large Coke, delivered, \$2.50
25 Bushels Large Coke, delivered, \$2.50
25 Bushels Large Coke, delivered, \$2.50

Washington Gaslight Co.
413 Tenth St. N. W.

Scores as a Boy

HELEN CHIEFFO,
"Little Hal" at the Academy.

"THE GOLDEN WIDOW"
WILL OPEN TONIGHT

The Belasco's doors were closed last evening while the final touches were being put on "The Golden Widow," a musical comedy, which will make its appearance this evening.

The new production is said to be staged on an elaborate scale and is the reason given for the delayed opening.

In the cast are Louise Dresser, Connie Ediss, and Alexander Clarke.

JUST LIKE FATHER.

Mother—You have one great fault, Emerson. You won't take "No" for an answer.

Boston Child—And yet it was that same trait in father which led you to marry him.—Life.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

STILL A FAVORITE IS "THE SQUAW MAN"

Hearty Welcome Accorded Play
When It Returns to Popular-
Priced Theater.

Accorded a sincere welcome, "The Squaw Man" revisited Washington last evening, this time at the Academy.

The story is an old one, that of one man's love for another's wife. For the sake of the wife he shoulders the blame for her husband's embezzlement and subsequently leaves England for the far western section of the United States.

Then follows a dreary existence on the prairies, brightened after several years by marriage to Natuerich, an Indian squaw. Little Hal is born. He is the one thought of his squaw man father. A messenger from England brings the news that the husband of his earlier sweetheart is dead, at the same time entrusting the squaw man to return and claim the hand of the woman for whom he sacrificed so much.

In the excitement of the news he stands as if in a trance, then pictures aloud his return to home, his love for the woman he had left in England.

Little Hal brings him back to the reality. He is a squaw man. He is a father. The arrival of the English train and the woman deepens his misery. In explanation he faces the crowd and lays bare his life in the West, at the same time vowing his duty to his Indian squaw. Little Hal of the character upon which the crisis hinges. He must be taken back to England, educated, and reared in keeping with the father's former station in life. The squaw man consents. He throws himself to the ground, with no understanding of it all, the mother watches the departure of the train bearing her baby away. Her Indian defiance, determination, is aroused within her. She obtains a pistol and kills herself. Her husband is free.

The cast is one of the best seen at the Academy this season. Frank Tetlow portrays the squaw man. Helen Chieffo scored as Little Hal.

JUST LIKE FATHER.

Mother—You have one great fault, Emerson. You won't take "No" for an answer.

Boston Child—And yet it was that same trait in father which led you to marry him.—Life.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

THE CENTRAL INTEREST.

"Come, quick, doctor, there is a man upstairs who has swallowed a 30-franc piece."

"Are you his wife?"

"No, his landlady."—Felix Mele.

NEW PLAY "ISRAEL" CALLED TOO FOREIGN

Drama Put on in New York
Hinges on French
Incident.

NEW YORK, Oct. 25.—Though Henri Bernstein's "Israel," which had its first production at the Criterion last night, meets with unusual praise in today's criticisms, the consensus of opinion seems to be that its atmosphere and theme are too foreign to appeal strongly to American theatergoers.

The company, with the exception of Constance Collier, proved somewhat disappointing. The play, in the play, vividly to recall to the audience the Bernstein, the author, was only yesterday challenged to a duel by M. Chevassu, a French dramatic critic.

AMUSEMENTS.

Columbia
Mat. Thurs. & Sat.
T. S. SIRE, presents
The Funniest Woman on the Stage,
MAY ROBSON
—IN—
The Rejuvenation of Aunt Mary
Seats now 50c to \$1.50; Mats. 50c to \$1.
FRIDAY AT 4:30 **MR. FRED NIBLO**
IRELAND—From Barney Castle to Giant's Causeway
Prices—25c, 50c, 75c, and \$1.00.
NEXT SUNDAY—SCOTLAND

Belasco Tonight
Night 50c to \$2; Mats. 25c to \$1.50.
TONIGHT, FIRST TIME
The New Musical Comedy,
—The—
Golden Widow
LOUISE DRESSER, CONNIE EDISS, ALEXANDER CLARKE, and a Notable Cast.
NEXT WEEK—SEATS NOW.
MR. LACKAYE
WILTON
In Cleveland Moffet's Great Play,
THE BATTLE

NEW NATIONAL
CHARLES FROMAN'S BIG
MUSICAL COMEDY COMPANY,
INCLUDING
G. P. HUNTLEY
IN **KITTY GREY**
JULIA SANDERSON as "KITTY."
NEXT WEEK—Mats. Wednesday and Saturday
COHAN and HARRIS PRESENT
Mr. J. E. "THE HOUSE DODSON" IN "NEXT DOOR"
SEATS THURSDAY.

ACADEMY MATS. TUES., THURS. & SAT.
LIEBLER & CO'S PRODUCTION,
THE SQUAW MAN
By Edwin Milton Royle.
Next Week—Cecil Spooner in "The Little Terror."

Chas. POLITE VAUDEVILLE
Daily Mat., 25c. Even., 25c, 50c, and 75c.
MR. GUS EDWARDS, America's Most Popular Melody Maker. CARLY HENRY & CO., Violin Block & Co. Leo Carillo, Saxo-Pi. MacLaren. Vitaphone. Next Week—Ralph C. Herz, late star of "The Soul Kiss." Lady's "Twentieth Century Limited." Etc.

LYCEUM MATINEE DAILY
ALL THIS WEEK
THE LADY BUCCANEERS
WITH
JOS. E. KATSON
AND
40-FUN PROVOKERS—40
MOSTLY GIRLS AND GIRLIES.
NEXT WEEK—Edmond Hayes in "The Empire."

Gayety Theatre, 9th Street, Near F
ALL THIS WEEK—MATINEE EVERY DAY
Rice and Barton's Big Gayety Company
In the New Musical Extravaganza,
"A Night at Brighton Beach."
Special Feature—The American Cowboy Four.
Next Week—CLARK'S RUNAWAY

BOSTON SYMPHONY ORCHESTRA
MAX FIEDLER, Conductor.
SEASON OF FIVE CONCERTS.
Tuesday, Nov. 8, Dec. 1, Jan. 11, Monday, Feb. 21, and Tuesday, March 22.
NATIONAL THEATRE.
430.
SOLOISTS
MME. CORINNE RIDGE KESEY,
MISCHA ELMAN,
MME. SAMAROFF,
WILLY HESS.

Prices for the series—\$10.00, \$7.50, \$5.00, \$3.75.
Seats now on sale at Wilson ticket office, in Drog's music store, 255 Pa. ave. Mr. Greene, Local Manager.

NEW NATIONAL THEATRE
PHILADELPHIA ORCHESTRA.
CARL FOHLIG, Conductor.
Sale of Season Tickets General
Public. Price: \$7, \$5, \$3.75, according to location, at T. ARTHUR SMITH'S, 1411 2nd St. N. W.
Prospectus on application.

An Evening in the Sunny South
PLANTATION STORIES
by
MISS LOUISE A. WILLIAMS
of Augusta, Ga.

Under the auspices of the Stonewall Jackson Chapter, Daughters of the Confederacy, at the Arlington Hotel, Wednesday, October 27, 1909, 8:15 o'clock. Admission \$1. Tickets for sale by members and at The Arlington

Mount Vernon Seminary
Southwest Corner of M and
Eleventh Streets
Preparatory, Collegiate, Post-Graduate
and Special Courses.
Thirty-fifth year opens on
Tuesday, October Fifth
Mrs. Elizabeth J. Somers,
Mrs. Adella Gates Kenney,
Principal.

ST. MARGARET'S
Day and Boarding School
and Kindergarten
Connecticut and California Avenues.
Miss Lippincott and Miss Baker, Principals.
sep-7-30c

Our Work is to Train Young Men
and Women for the Busi-
ness World.
OUR INSTRUCTORS are all business
lives, giving practical training in general
office work.
OUR SCHOOL is equipped with every ap-
pliance used in the up-to-date business
office.
OUR INSTRUCTORS are men with practical
business experience.
WRITE TODAY FOR OUR ADVANCE
FOR GIRLS
STRAVER'S